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36, Newgate Street, London. E.C.

VOL. XXVI., No. 301.]

JANUARY 1, 1896.

[PRICE 2d.; PER POST, 2½d.]

THE YEAR 1895.

THERE was a time when a summary of the year's musical activity meant, and could only mean, a list of the principal concerts, with a slight seasoning of comment thrown in to make the dish palatable. For good or evil, that time is now past. Good concerts, though they are by no means so plentiful as they should be, and doubtless will be in future, are no longer such a rarity that we can throw up our caps and shout "Hurrah! see, it moves!" merely because there have been half-a-dozen more than the year before could boast of. Or, perhaps, we are beginning to doubt whether an increase of good concerts does really mean an increase in the musicality (if we may use such a word) of the nation. Up to a certain point it does, for a nation that has half-a-dozen concerts is obviously more musical than a nation that has none. But when once a fair number of good or even passable concerts comes to be regarded as the regular thing, like the rising of the sun, or the giant gooseberry of the silly season, we begin to look around for some other sign of our increasing musicality. At one time we looked for improvement in the quality of the average concert. But now, when we have regularly with us the greatest artists the world can show, that test is out of the question. At one time we used to boast that good concerts had been better attended. Now we know that even the greatest artists are astute enough to use certain well-known methods of securing good attendances, and we are grown a little ashamed of applying this test. In fact, we now look chiefly for an increase in the number of native artists who may fairly be regarded as amongst the great artists of the world, for an increase in the number of compositions by Britishers, and for an improvement in the quality of those compositions. These are the chief tests of "artistic progress," but of course there are others—such, for instance, as a survey of the kind of music which the public has most eagerly listened to, an estimate of the numbers who have attended opera seasons, cheap or dear, where audiences are not paid to attend, even on a first night. Let us briefly apply these tests and observe how the sum works out.

First, then, have we produced any really good music of our own during the year 1895? The answer is both yes and no. Our native composers have written a great deal

of uninspired stuff which shows that the technique of the art is being handed on ably and satisfactorily, so that when our long-expected great composer does at last come he will not have to go abroad to learn the A B C of composition. More hopeful still is the music written by some of our younger men; music, which if not exactly great, not perfectly beautiful, which, even if it somewhat lacks atmosphere, yet manages to show that either the actual composers, or some of their fellows, will some day reach the great goal. Notable amongst these is Mr. German, whose music to *Romeo and Juliet* is far from being the least interesting fruit of Mr. Forbes Robertson's enterprise. Then in the last days of dreary November a quartet by Mr. Emil Kreuz was produced by Mr. Gompertz's quartet party (of which Mr. Kreuz is the viola). Mr. Kreuz is not by birth an Englishman, but he is a very much Anglicized foreigner, and any good work from his pen which may find acceptance here is a credit to England. This quartet is decidedly, in our opinion, a hopeful work, though the slow movement is immeasurably beyond the others. At the Palace Mr. Manns has gone on producing work upon work, but none have been of any special note; for the sad truth is that a school of composition cannot be formed merely by playing the best compositions that come to hand. All honour to Mr. Manns, just the same, for his unceasing efforts, efforts which, depend upon it, will bear fruit of one sort or another. Nor have the festivals brought forth any Beethoven. The new works produced there—such as Mr. Cowen's *Transfiguration* at Gloucester, Dr. Parry's *Invocation* at Leeds, Mr. Somervell's *Merman* at Leeds also, cannot be said to have added to their respective composers' reputation. Still, it is perhaps a matter for congratulation that there has been no falling off; for the struggle is a long and wearisome one, one that may well weary the most stalwart. The event that might have turned out the most important in the year, the Moody-Manners Prize Opera Competition, was, of course, by general consent, a dead failure; though this was not owing to any fault on the part of the generous donors of the prize. But it may be doubted whether another Mascagni is really worth producing—though perhaps, on the whole, and on the ground that any movement, any life, is better than none, we suppose he is—and whether he can often be pulled from his obscurity by

means which have succeeded once. In the present instance Mr. Maclean was obviously hampered by the feeling that a *Cavalleria Rusticana* was wanted, and did not work with the freedom that is absolutely necessary if a genuine art-work (as Wagner would say) is to be produced. *Petruccio* was a clever young man's work; a great work, even a small original work, it was not. But it gave us reason to hope that hereafter Mr. Maclean may write laudably. To sum up, so far as composition is concerned, the year is neither one for despondency nor for excessive rapture, but a fair, ordinary, average, work-a-day year. It has shown that we are steadily "progressing." By this we do not mean that the English nation is improving on Wagner, or even on Purcell; for though an artist may progress, art never does, and the perfect thing cannot be improved upon. We mean that we English are progressing towards greater musicality (to use our former word); and that, in itself a great end, is doubly gratifying when we remember that only out of a truly musical nation do true musicians spring.

Passing over the summer opera season as artistically insignificant, though excellent in its limited way, the year has been notable in one respect: it has seen the first really determined effort to establish cheap opera in this country. We are immensely behind Germany in this respect, and there is a fine opening for the bold entrepreneur who will mount the fine operas finely, and throw open his theatre at the same prices as are charged at the best music halls. Mr. Hedmondt made a gallant attempt, but traditions, or lack of capital, or perhaps, after all, to be quite frank, lack of organizing power, prevented him from doing the operas he put on so well as they should be done. The fault was not that Mr. Hedmondt's scenic arrangements were worse than Sir Augustus Harris's, for in many cases they were the same; but that while there was (happily) nothing in the way of stars to tempt the public, there was a good deal lacking to compensate for the absence of stars. The stars are the real attraction of the summer season; for even those who cordially hate the whole system will tolerate many shortcomings for the sake of perfect vocalization. Mr. Hedmondt did not offer the perfect vocalization, which was excusable; and at the same time he did not do away with the shortcomings of the summer season, but on the contrary often added to them, which was inexcusable. If he tries again next year, and secures better acting, better singers for some of the parts, makes the chorus conduct itself in a reasonable manner, and sees to it that silly accidents do not happen in the working of stage-machinery, why then he may depend upon it he will achieve one of the biggest successes of recent times. As it was, his success was only one of esteem. Mr. Bispham mainly gained by it, for his singing of Wotan showed the absurdity of going abroad for singers to do badly what an Englishman—or rather, an English-speaking man, for Mr. Bispham is an American—can do magnificently. Miss Susan Strong also made something of a reputation. We are not inclined to join in the general chorus of adulation, for Miss Strong has yet a great deal to learn of her business, chiefly the histrionic part, but she really made a very handsome and effective Sieglinde. Miss Esty is only a beginner, but a hopeful one, and one of whom more will be heard when she has had more experience. Mr. Bevan distinguished himself as Hunding. He did not, like Mr. Bispham, create his part for you, so that you knew you were listening to a living man with the attributes with which Wagner endowed him; but he did all that an uncreative mind could do with the notes that Wagner gave him to sing, and he followed the stage directions with infinite sensitiveness of conscience. And, after all,

creative minds are rare, and we must be thankful for the best work of uncreative minds. Mr. Henschel conducted with a degree of mastery which evidently surprised some of the critics, who perhaps occasionally underrated Mr. Henschel. We should add that the public turned up handsomely to support Mr. Hedmondt, and but for the defects briefly alluded to would no doubt have turned up still more handsomely.

The principal success of the year in the way of concert-giving has been made by Mottl, with Mr. Schulz-Curtius for agent, and on this we may congratulate Mottl, his agent, and the public; for a public which has learnt to like Mottl has learnt much. Nikisch did not make the same success, nor did he deserve it. A very good conductor, he stultifies himself by an over-anxiety to do things in a new way, so that one may say he would rather do it wrong than be unoriginal. That method does not pay in the long run. Of the two brief Richter seasons there is no need to speak. Nor need we say anything of the Palace concerts, "Pops," the Symphony concerts, and the rest which go on from year to year in the accustomed manner. Of the new pianists, Rosenthal is the only one who seems to have made a permanent impression. Amongst singers Madame Medora Henson has made herself sufficiently well known to enable the public to decide next season whether they will have her or cast her away. The programmes of concert-givers of all sorts have not differed essentially from the programmes of previous years. There has been a little less of Wagner, which is of course quite natural, for we had too much of him at one time; for though a steak be a very good thing, one does not want to be eating of it all the hours of the day or all the days of one's life. A good deal of trash gets itself played or sung, notably at the Ballad concerts, but public taste, if not rapidly improving in this respect, is at least not depreciating. We must not forget to mention the Sunday afternoon concerts at Queen's Hall, and the admirable concerts of the Queen's Hall choir, under the direction of Mr. Robert Newman, both of which are commendable enterprises. We should also note the resignation by Sir George Grove of the Directorship of the Royal College of Music, a post he has held since the college was opened. The Purcell Commemoration is so fresh in our readers' minds that we shall merely mention it.

We have not space here to discuss the musical literature of the year, but should note the publication of Mr. Prout's "Applied Forms," one of the splendid series of text-books which has won universal praise.

We must draw to a close, like the year of which we write. It only remains to mention with regret the deaths of the year. Of these, the saddest was that of Mr. Hodge, the brilliant assistant organist of St. Paul's Cathedral. Mr. Hodge was only thirty-three years of age, and besides holding this post, he had also won the position of organist to the Royal Choral Society, previously held by Sir John Stainer, and that of organist at Marylebone Parish Church. Had he lived, he would undoubtedly have made his mark as one of the leading organists of the century. Of course, Sir Charles Hallé's death will be more deeply felt, for it is impossible at present to see where the man is to come from who will fill his place. But he was an old man; he had worked hard throughout his long life, and he had fairly earned a right to his rest. Mr. Carrodus, on the other hand, had many years of happy labour before him when he was suddenly cut off in July. Though he won no great name as a solo-violinist, he had made himself indispensable as a leader of orchestras, and for many years was principal violin for the Philharmonic Society and the Royal Italian Opera. Besides these familiar names, the obituary of the

year includes many others, well known within narrower circles. Mr. Ridley Prentice, the pianoforte teacher; Mr. Lazarus, the clarinetist; Messrs. German Reed and Corney Grain (these, too, should be mentioned, for they provided London with honest, hearty amusement for many years), and many others have been taken away and their weapons left hanging on the wall for those to take who are bold and strong enough to wield them.

Before concluding, we must take a hasty look around abroad. We are not, of course, in a position to say how the Continent is "progressing," but we will hope it is "favourably." The two most important events of the year to our insular eyes were the Wagner Festival at Munich and the production of Rubinstein's *Christus* at Bremen on May 25th. Mascagni's *Ratcliff* made no particular stir when it was played at La Scala, Milan, on February 16th, and still more peaceable were the proceedings attendant on the performance of *Silvano* in the same place on March 25th. We trust Mascagni himself is coming to his senses and beginning to realize soberly that the public who swallowed *Cavalleria* will not swallow a great deal of a great deal worse music than *Cavalleria*, merely because its composer is the composer of *Cavalleria*. Amongst other new works we must be content with a bare mention of Mlle. Holmès's *La Montagne* at the Grand Opéra, Paris, February 8th; Kienzl's *Der Evangelimann* at Berlin, May 4th; Verdi's new *Ave Maria*; Reznicek's *Donna Diana*; Godard's *La Vivandière* at the Opéra Comique, Paris, April 1st; Zollner's *Bei Sedan* at Leipzig, September 1st; and the same composer's *Der Überfall* at Dresden, September 7th. Then amongst the new appointments of the year have been those of Nikisch to conduct the Berlin Philharmonic Concerts from October (1895) to March of this new year; and the appointment of the same conductor to the Gewandhaus Concerts, Leipzig. Nikisch resigned the Pesth Opera some time ago, and it is possible that in the intervals of his Leipzig and Berlin duties Mr. Daniel Mayer may try him again here. Joachim has succeeded Spitta as Director of the Berlin Hochschule für Musik. Finally, as scraps of news of no special significance: the Paris Conservatoire has held its centenary, and we trust the shade of Berlioz was present; and the first Bavarian Musical Festival has been held. The first Meiningen Festival came off in September; Haydn's *Der Apotheker* has been played in Dresden; a Wagner-Museum has been undertaken by Eisenach. And here we must stop, for if we inserted everything of interest that happened on the Continent, we should fill the whole of this number of the paper and many succeeding numbers.

We sum up, then, thus. On the whole the taste for music is spreading, though not with lightning speed; it is improving, on the whole, despite the liking still alive in certain quarters for cheaply written and cheaply published royalty ballads, and for other pieces of bad music, and though neither the spread of it nor its improvement is too obvious, if we compare the year 1895 with 1894, yet if we compare 1895 with 1875, or still more with 1855, we cannot refuse to feel hopeful. And with this we conclude, only staying a moment to wish such of our readers as have been lucky during the year a continuance of that luck, and a change to those who have been less than lucky.

AN EXTRACT FROM THE DIARY OF TSCHAIKOWSKY.

A RUSSIAN monthly journal has published the diary of the late composer, P. Tschaikowsky.

Relating to his acquaintance with Brahms, whom he

met at Leipzig in 1887, at the residence of Brodsky, the excellent violinist, the diary contains the following memorandum:—

"As I arrived at Brodsky's at one o'clock for dinner, I heard the sounds of a piano, violin, and violoncello. In short, I found myself at the rehearsal of Brahms' new Trio previous to its performance in public on the following evening. The piano part was being played by the composer himself, and I had the opportunity of seeing for the first time the most famous German composer of the day.

"Brahms is a man of medium height, rather stout, and of a singularly prepossessing appearance. His fine head, already showing signs of age, rather reminded me of a handsome and benevolent Russian priest. The characteristic features of a handsome German he does not possess. It is, therefore, difficult to understand how a learned ethnologist, in order to illustrate the typical features of a German, selects this head for the title-page of his work. That this is the case I heard from Brahms himself on my telling him of the impression his appearance conveyed to me. The sympathetic softness of line and feature, the rather long thin grey hair, the good grey eyes, the thick grey-besprinkled beard—all more or less recalled to me the genuine type of a pure-blooded Russian, so often met with in that class to which most of our ecclesiastics belong.

"Brahms is lively by nature, his manner is simple and straightforward, and the two hours I spent in his society is to me a very pleasant remembrance.

"I sincerely regret that, notwithstanding our long and joint sojourn in Leipzig, I was unable to form a nearer acquaintance with this most distinguished representative of the German music of the present. The reason was the following:—I, in common with all my Russian musical friends, honour Brahms only for his honest, convincing, and earnest musical activity; notwithstanding my sincerest wishes to the contrary, I am yet unable—nor shall I probably ever be able—to love his music!

"The musical influence of Brahms is widely spread in Germany. A large number of influential persons, as well as entire musical institutions, have dedicated themselves especially to the cultivation of the music of Brahms, ranking him *almost* with Beethoven. There is also an anti-Brahms party in Germany, but nowhere will he remain so long a stranger as in my own country.

"To the Russian nature his music is dry, cold, misty, uncertain, and repelling. Feeling for melody, regarded from a Russian standpoint, he has none. A musical thought is never carried out to its close. Scarcely does an intelligible musical phrase present itself than it is instantly lost in a vortex of unimportant harmonious passages and modulations, as if to be deep and unintelligible were the special aim of the composer. He plays and banters with the musical feeling whose needs he will not satisfy, he is ashamed of the language the heart demands. When one hears his music one asks oneself—Is Brahms deep, or will he only with apparent depth mask the poverty of his phantasy? His style is always elevated, nor does he, as we other present-day composers, seek after external effect. He never once tries, by means of some new and brilliant combination, to excite admiration or astonishment; still less does he stoop to imitation, or descend to the commonplace.

"All is very earnest, very noble, as well as independent, but in this *all* one thing is needful—Beauty! This is my opinion of the works of Brahms, and so think, as far as I am aware, all Russian musicians and the whole Russian musical public.

"Two years ago I openly expressed my opinion of

Brahms to Hans von Bülow. He replied as follows:— 'Wait; the time will come when the depth and beauty of Brahms' music will reveal themselves; like you, I did not for a long time understand him, gradually the enlightenment came for the understanding of the genius of Brahms, and with you it will be the same.' And there I wait, but the enlightenment does not come. I honour deeply the artistic personality of Brahms, and bow myself before the virgin purity of his musical aspirations. I admire his strength and his proud renunciation of all the allurements of the Wagner school, or even that of Liszt, but I do not like his music.

"The reader can easily understand that this circumstance in no way hindered my seeking for a more intimate acquaintance with Brahms himself. I frequently saw him in the society of his most advanced partisans, one of whom was Brodsky, and it was a pleasant yet strange experience to find myself amongst them, unable to share in the veneration for their idol, yet otherwise in the fullest harmony of thought and feeling.

"On the other hand, though Brahms knew, or instinctively felt, that I did not belong to his party, he made no advances. He was equally kind to me as to all the others, but nothing more. Yet all I have heard of Brahms as a man increases my sincere regret that the 'enlightenment' prophesied by von Bülow has not yet come. The personality of Brahms is unusually noble and elevated, and in all those who have occasion to come into closer relations with him, he excites the warmest love and devotion.

"The famous Tschechish composer, Anton Dvořák, has spoken with deep emotion of the warm and hearty sympathy shown him by Brahms when the latter came to know his works, which no one would publish or perform, and what an effective and powerful support Brahms gave to the talent of his Slavonic colleague, then sinking into obscurity, because unknown. Herr Brodsky also related to me many other instances, all of which testify to the highly sympathetic character of the German symphonist, but especially to his rare and noble modesty."

CONCERNING CHAMBER-MUSIC, AND MR. GOMPERTZ'S CONCERTS.

THE world has always been more or less mad in one way or another, and the way of to-day is a craze for putting things to a use for which their makers never intended them. One has only to go to a music-hall to realize how very furious the craze is. The "artiste" (as he or she loves to be called) who pleases best and gets most vehemently applauded is not the one who is funniest, or most pathetic, or most "artiste" -ic, but the one who can do the most unnatural things. A singer may come on and sing a really witty or even pretty song, and the applause may be loud indeed; but what is it compared to the applause that follows the bow of the performer who has inhumanly twisted himself into the figure 8, or successfully imitated a wooden doll, or allowed himself to be thrown about as though he were stuffed with sawdust! And this craze has got into music—deeper than we might at first think. Consider recent concerts, and it will be found that musicians, like their colleagues the music-hall "artists," are trying to win favour by doing unnatural things. Singers try to sing passages which are easy on an instrument but difficult with the voice; instrumental players try to play things which are easy or effective on some other instrument than their own, or on the human voice, but which are next to impossible on their own instrument; arrangers are busily engaged in arranging orchestral music for the piano (which has a justifica-

tion), piano music for orchestra (which has none), and, in short, music of every kind for instruments for which it was not written, and is very frequently quite unsuitable; entrepreneurs are causing music written for large rooms to be played in small ones, music written for small ones to be played in large rooms, and so on, *ad infinitum*.

Leaving the misdeeds of singers and players, it is only the last point that interests us at present. We are all familiar with a certain series of concerts, excellent in their way, and in their first intention still more excellent, where chamber-music is played week after week in one of the largest London halls. That these concerts have had their use cannot be denied. In the darker days of English music they enabled thousands of students to make an acquaintance—a kind of bowing acquaintance, and then only on one side—with the great masters as composers for the chamber. In other words, they gave students a knowledge of the notes of the big chamber-music; but of the spirit, the colour, the special atmosphere, no one could, or can, gain the smallest hint at these concerts. And they survive to-day, not because many students use them for the purpose of making the acquaintance of the writers of chamber-music, but because of the general desire to hear music, like everything else, put to a use which its maker did not intend. It is safe to say that Mendelssohn and Schumann were the first to write chamber-music specially for the concert-hall (if such a "bull" may be permitted); and the effect of this is particularly to be noted in Mendelssohn, whose trios are too orchestral in plan for his more fervent admirers. Haydn, Mozart, even Beethoven, wrote with hardly a thought of any other mode of performance than the chamber mode, just as modern composers write with hardly a thought of any but the concert-hall mode. With the earlier men a concert performance was almost as exceptional as a chamber performance is with the later men—with Brahms, Goldmark, Stanford, or Parry. Hence they filled their music with beautiful effects of minute detail, with vague hints of fugitive feelings rather than with outspoken utterances of feelings of unmistakable strength and clearness, with rare delicacies, so to speak, only perceptible to the most sensitive palate, and only to that palate when the music is heard near at hand. In a vast draughty hall nine-tenths of these effects evaporate: in stage-jargon, they don't get over the footlights. Moreover, not merely are lovely nuances missed, but ugly ones, not dreamed of by the composer, are of necessity introduced. The tone of a quartet playing in a large hall is so very thin that there is an irresistible tendency on the part of the players to force it, and the fruit of forcing is that unendurable scratching which everyone who really listens with both ears open must have writhed under again and again. We may depend upon it the great composers knew what they were about; and just as Mendelssohn sought to adapt his chamber-music to the concert-hall, knowing it would be played there, so the greater composers than Mendelssohn adapted theirs to the conditions of the chamber, where they thought it would always be played. And we gain nothing, but on the other hand lose a great deal, by treating the giants of music with disrespect, and disregarding their intentions.

If we have laboured this point a little, our readers will, we trust, excuse us for the sake of its importance. How important it is, those who have attended Mr. Gompertz's quartet concerts know quite well. We hold no brief for Mr. Gompertz, and indeed he needs no special pleader, for his success is assured if there are two hundred music-lovers in London; and we have no desire to run down other musical enterprises. Nevertheless, we must insist that those who wish to hear chamber-music as its

composers would like to hear it played—those who wish to hear chamber-music, that is, at its best—can only find a satisfaction for their æsthetic hunger at Mr. Gompertz's concerts at present. Mr. Gompertz is fairly entitled to stand with leaders of any other quartet to be heard in London; Mr. Kreuz is the most distinguished viola player of the day; Mr. Ould frequently plays in the only quartet with which Mr. Gompertz's may be compared. Thus the artists are as good as may be heard anywhere, and the conditions under which the concerts are given are better. Last year, we believe, they took place in the Salle Erard, and now they are transferred to the small Queen's Hall. There one hears none of the abominable scratching which makes the ordinary chamber-music concert a purgatory. On the contrary, the tone is always beautiful, always beautifully balanced, and in consequence always rich, full, and a delight to the ear irrespective of the compositions which are being played. But the compositions are of the highest class. Beethoven's posthumous quartets, and seldom-heard quartets of Weber, Raff, and Schubert, find a hearing there; and if novelties are produced, they are, like Mr. Kreuz's quartet in D minor, well worth listening to. We repeat, we hold no brief for Mr. Gompertz; but we strongly recommend everyone to support him, chiefly because in letting us hear the masterworks under their natural and most favourable conditions, he is combating this most disastrous madness of the age, the craze to use everything wrongly because it is more difficult, and therefore more productive of applause from the gallery than to produce beautiful results by using things rightly.

THE ORGAN WORKS OF J. S. BACH.

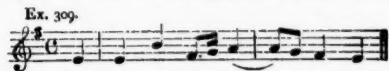
EDITED BY W. T. BEST.

(Continued from Vol. XXV., p. 224.)

VOLUME XVII.* (Continued.)

In Prelude No. 14 a slight deviation was overlooked. In Best, p. 981, l. 2, b. 1, middle stave, the notes *d* and *e* are sharp in ascending, but natural in descending, and so in Peters; but in the B.-G. the sharps are not contradicted. Attention may also be drawn to the last measure, the value being a semibreve and a quaver. This is necessary for rhythm, but affords a rare example of a fraction, the opening having the complemental minim.

No. 15, "In Dich hab' ich gehoffet, Herr":—



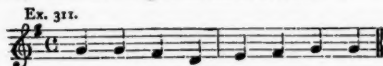
In Peters, Vol. V., No. 33, p. 35; B.-G., Vol. XXV. (little organ book), No. 42, p. 56. The three texts identical in every way.

No. 16, "Heut' triumphiret Gottes Sohn":—



Peters, No. 28, p. 30; B.-G., No. 32, p. 46. Save that in the B.-G. the signature has but one flat, the three copies are in entire agreement.

No. 17, "Alle Menschen müssen sterben":—



* Augener's Edition, No. 9817.

Peters, No. 2, p. 2; B.-G., No. 45, p. 59. In the B.-G. the C clef (alto) is employed for the middle parts, but in Best and Peters only the G and F clefs are used. In the first bar, pedal, a natural might well be placed before the *c* as a precaution. It is so done in the other copies. In the last bar, pedal, the first note, *c*, is in the other editions marked sharp; but it surely must be an error, as it causes a false relation of a very crude type. In Best, the last note, l. 2, middle, should be tied to the next *b*.

No. 18, "Durch Adam's Fall ist ganz verderbt":—



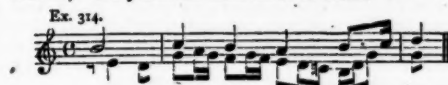
Peters, No. 13, p. 15; B.-G., No. 39, p. 53. The B.-G. and Best include a whole measure marked off for repeats, but in Peters the I. and II. only cover half a bar. Otherwise there is nothing for remark.

No. 19, "Gottes Sohn ist kommen":—



Peters, No. 19, p. 20; B.-G., No. 2, p. 4. In this prelude the registering given is that of Bach himself. There is only one minute point to which attention may be called. In the second voice, p. 989, l. 1, b. 4, the *b* in the first group is marked natural; Peters reads the same, but in the B.-G. the natural is queried or suggested only.

No. 20, "Da Jesus an dem Kreuze stund":—

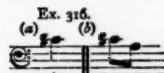


Peters, No. 9, p. 11; B.-G., No. 23, p. 32. No difference between the texts.

No. 21, "Christ lag in Todesbanden":—



Peters, No. 5, p. 7; B.-G., No. 27, p. 38. The same method of marking off the repeats occurs here as in No. 18. In the first bar of line 3, p. 991, Best has, in the middle stave, the third beat as (a); the others as (b):—

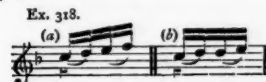


Beyond this there is no divergence.

No. 22, "O Lamm Gottes, unschuldig":—



Peters, No. 44, p. 46; B.-G., No. 20, p. 28. In the first bar on p. 993, top part, Best reads as (a), and the others as (b):—



In the first beat of the next bar, also top part, the *d*, in Best, is marked flat, but in the other copies it is natural. This, of course, affects the whole bar, and makes a decided difference in the effect. There is a difference in the

second bar of the next line, again in the top part, the first beat reading, in Best as (a), and as (b) in the others:—



There are no other discrepancies discoverable.

STEPHEN S. STRATTON.

(To be continued.)

LETTER FROM LEIPZIG.

THE Singakademie deserves credit for producing a work that has been much talked about of late, we mean "Les Béatitudes" by César Franck—that French composer who, little known during his lifetime, is now suddenly praised as a great genius, misunderstood by the world. In the work mentioned we recognise in the composer a musician who has learned much, but every unprejudiced person must allow that it shows more cleverness and ingenuity than warmth of invention. Franck was under the influence of those composers whom he chiefly heard in Paris, so we are reminded very often of Meyerbeer, Berlioz, Liszt, and Mendelssohn; even traces of operetta are met with. Consequently there is no unity of style, nor is the work in oratorio style, neither is the orchestration (in which the cymbals are of ear-splitting effect) at all suited to the character of the words. The success of the work was to all appearance an enormous one, but we doubt whether a second performance would be well attended, it being too little pleasing (especially in its absence of melody) and too tedious. The performance under Dr. Paul Klengel, deserves great praise, choir as well as orchestra fulfilling their tasks admirably. The solos, taken by Frl. Ottermann, Frl. Schmidt, and Frau Metzler-Löwy, Herren Pinks, Trautermann, de Rooy, and Wittekopf, were extremely ungrateful, but the artists made the most of them.

On Saturday, November 23rd, the choir of St. Thomas's, under their conductor, Herr Gustav Schreck, gave a concert in St. Thomas's Church for the benefit of the Deaconesses' Home, Leipzig, and had great success, both artistically and financially. The choir sang wonderfully throughout, and excelled equally in delicate shading and in fire, rhythm, and energy. More particularly did they distinguish themselves in Carl Reinecke's motett, Psalm xc., and in Mendelssohn's "In the midst of life we are in death." Very beautiful and effective, too, was the motett by Schreck, whilst Rust's "Psalm cxvi." was far less pleasing. Frau Metzler-Löwy sang admirably Lassen's beautiful "Trost im Leid," Schreck's "Hoch über den Sternen," and Schubert's Litany. Herren Homeyer, Prill, and Rother also contributed to this high-class concert, the former playing a choral prelude of Bach's, and joining Herr Prill in an Adagio and Fugue for organ and violin by Rheinberger, and finally with Prill and Rother in a Largo by Bach.

The first chamber music evening at the Gewandhaus took place on November 16th, and included Quartet in E flat by Mozart, Quintet in F by Anton Bruckner, and Quartet in A minor by Brahms. As the quartets by Mozart and Brahms are well known, we have only to speak of Herr Bruckner's work. It proves the writer a clever composer, but contains so many unsound and laboured effects that it cannot give pure artistic enjoyment. The performers were Herren Prill, Rother, Unkenstein, and Wille. Three days previous, the excellent tenor Herr Raymond von zur Mühlen gave a Lieder-Abend which gained for him great and well-merited applause.

The sixth Gewandhaus Concert was given on the 14th of November. The Liszt party achieved a triumph, as the concert began with "Les Préludes" by Liszt; it remains a question, however, if art itself achieved a triumph thereby. There were also given, Wagner's Siegfried Idyll, Rubinstein's Ocean Symphony, and a new violin concerto by August Klughardt, played by Concertmeister Prill. This latter is finely conceived, and well, though somewhat clumsily, orchestrated—indeed, the whole composition has a good deal of clumsiness. Herr Prill

played excellently, and the orchestral items were also very well executed.

On November 27th a concert was held in the large theatre, Herr Nikisch being the conductor, the programme of which was sufficiently peculiar, as it was too much calculated to please the majority. There was Dvorák's *Carnaval* overture, "Invitation à la Danse" by Weber-Berlioz, Polonaise in E by Liszt-Müller-Berghaus, Handel's "Largo," Volkslieder and madrigals (sung by members of the Opera), an air from *Lucia di Lammermoor* and Lieder (sung by Frl. Mary Howe, from Berlin), and lastly, the Finale from *Die Fledermaus*, by Joh. Strauss. Without denying that *Die Fledermaus* is a charming operetta, one may very well question the propriety of performing an operetta finale at a concert. The seventh Gewandhaus Concert again reproduced some stock pieces of our orchestra, Schumann's *Manfred* overture and Brahms' second Symphony, besides a concerto for string orchestra and wind instruments by Handel. Schumann's overture was rather spoilt by the *tempo rubato* so beloved by Capellmeister Nikisch, as also the first movement in the Brahms Symphony by too slow a *tempo*, but it did not prevent Herr Nikisch receiving a recall at the end of the symphony. The audience has become quickly accustomed to such changes, and perhaps after a while will not be able to appreciate a fine rendering according to the composer's intentions.

In the Stadt-theater the (so-called) comic opera *Donna Diana* by Reznicek was given with decided success. The libretto (after Moreto) is tedious, but the music is for the most part very amusing—that is, piquant, and of a striking orchestral colouring. The best numbers are two orchestral ones, the overture and a waltz-Intermezzo that is played while the curtain is up, and that is encored every time. The Intermezzo is not in the least necessary, but since Mascagni introduced an Intermezzo played with the curtain up, every composer thinks he also must do the same. It is a pity that the opera has not one lyrical pause, and has therefore ultimately the effect, notwithstanding its shortness, of fatiguing; the more so as the few serious movements it contains are always composed as if they treated of death and despair, the whole Wagnerian orchestra being used to illustrate a serious moment in a comedy!

On the 5th of December the eighth Gewandhaus Concert was given, and in it, for the first time, Berlioz' *Damnation de Faust*. To every German the dreadful treatment of Goethe's *Faust* that Berlioz had undertaken to prepare must be painful; already the arbitrary proceeding of transporting the ancient German *Faust* to Hungary is vexing. And what was the reason? Only to be able to bring in a version of the Rakoczy march! If, indeed, the music compensated one might overlook irregularities, but Schumann was right when he said: "Often there are indeed only effects of sound and tune, some thrown out masses of sound that produce the result. But if you go to the ground of the ideas, they seem, regarded for themselves, often ordinary, almost trivial." And as nowadays the once astounding art of orchestration by Berlioz has been far surpassed by Wagner and others, we think this late introduction of Berlioz' *Faust* into the Gewandhaus programmes much too late. The chorus did well enough, and the orchestra, which we have already heard in the Rakoczy march, the "Sylphidantanz," and the minuet of the "Feux follets," maintained its former reputation. The soloists were Mlle. Prégi from Paris, Herren von Bandrowski, Schelper, and Knüpper. Among these Herr Schelper excelled as Mephistopheles; Herr Bandrowski may be good on the stage, but was out of place in a concert room. On December 7th the string quartet of Herren Hilf, Becker, Novacek, and Klengel had its first soirée, Herr Unkenstein taking the place of Herr Novacek, indisposed. The evening began with a charming quartet in G by Haydn; then followed a trio in c minor, Op. 230, by Carl Reinecke, for pianoforte, violin, and 'cello, the composer being the pianist. This was stated on the programmes to be a novelty, and received a great ovation, such as has only been accorded, in these rooms, to Brahms. The third movement, a scherzo in canon form, was redemanded, but the encore was not acceded to. As might be expected, the trio (gratefully written for all the instruments) was excellently rendered. The last item was Beethoven's Quartet, Op. 59, No. 3, a finished performance.

OUR MUSIC PAGES.

STUDENTS of counterpoint and canon will be especially interested in the selection of two-part Canons from Herr Reger's first book (Edition No. 6334a) with which the music supplements of our new volume begin. Two of the Canons given are by contrary movement and two are Canons at the octave. No one will need to be told that the theme of the first one we print is "The Last Rose of Summer," while the second provides a pleasant reminiscence of *Hänsel und Gretel*, and all four are cleverly worked out.

Reviews of New Music and New Editions.

Zwanzig alte und neue Tänze für die Jugend, für das Pianoforte. Componirt von CARL REINECKE, Op. 228. (Edition No. 8356; net, 2s. 6d.) London: Augener & Co.

NOW that Dr. Reinecke has relinquished the conductorship of the Gewandhaus Concerts at Leipzig, he will have more time at his disposal for composition, and we may confidently look for many interesting works—great and small—from his pen in the future, if his life be spared. Last November we gave in "Our Music Pages" two of these dances, which must have spoken for themselves and their companions. Besides those two, there are illustrations of the Courante, Bourrée, Sarabande, Rigaudon, Allemande, Passepied, Farandole, Gigue, and Pavane, in addition to the later and better-known forms. We do not know which to admire most, each being so beautifully finished, with a dainty grace worthy of Mozart himself. They are written ostensibly for the young, but there are many older people who, like ourselves, will wax enthusiastic over them.

Canons, through all major and minor keys, for the Pianoforte. By MAX REGER. Book II. Three-part canons. (Edition No. 6334b; net, 2s. 6d.) London: Augener & Co.

THE second book of Max Reger's Canons for the pianoforte contains 48 three-part canons in all major and minor keys. They are studies suitable for the polyphonic style, and are interesting examples of all kinds of canons (two or three are in four parts), but speaking individually, we experience, after playing a number of them, a sense of wearisomeness which a whole volume of fugues would not induce; not even with all the variety of rhythm, etc., introduced into this collection, can we say that the study of them is an unmixed pleasure, probably for no other reason than that the form itself is stiff. Of the two volumes we prefer the first (two-part canons), a notice of which appeared in last month's MONTHLY MUSICAL RECORD. At the same time, we readily acknowledge that the composer shows in Volume II. great powers of invention, and much skill in part writing.

Tanzlieder aus Alt-Wien, für das Pianoforte. Von J. P. GOTTHARD. London: Augener & Co.

THE composer has put together some graceful little airs in dance form for the pianoforte, about which there is something suggestive of the style of Strauss. The publication of this little *morceau de salon* is seasonable, and will doubtless find plenty of admirers. There is nothing difficult about it, and when rendered with due attention to the marks of expression and phrasing, it leaves quite an agreeable impression.

Alphornklänge. Tonstück für das Pianoforte. Von F. KIRCHNER. Op. 620. London: Augener & Co.

THIS is a useful little piece, introducing in an agreeable manner some elementary rhythmical problems. It cannot be too freely used for this purpose, and we recommend teachers to look at it at once. Beyond the special feature we have referred to, the piece is simplicity itself, and can be played by the smallest hands that can compass an octave. It should have a wide circulation.

Symphony No. 7, in A major. Op. 92. By BEETHOVEN. Arranged as a Pianoforte duet by E. PAUER. (Edition No. 8517g; net, 1s.) London: Augener & Co.

THE Symphony in A major, one of Beethoven's most stately orchestral works, is published this month as a pianoforte duet, arranged by E. Pauer, uniformly with Nos. 1—6. There can hardly be any better way to gain intimate acquaintance with this and similar works than to play them in an arrangement for four hands, unless one attends the Richter and Henschel concerts, and hears them repeatedly performed by such orchestras. Amateurs would blush nowadays to be obliged to own that they had no knowledge of Beethoven's symphonies: in fact, such would be hard to find; therefore, we think, a copy of these duets should be found wherever a pianoforte and four hands are available. Of Mr. Pauer's arrangements we can speak most approvingly: the effect is full, and the transcription is faithful to the original score. The price of each separate symphony up to the present number is one shilling.

Cecilia. A collection of Organ pieces in diverse styles. Edited by W. T. BEST. Book LV. (Edition No. 5855; net, 1s.) London: Augener & Co.

AS a commencement of the present number, Mr. Best indulges in a "Christmas Fantasia on popular English melodies." The airs which do duty on centuries old: they are "The Waits," "Begone, dull care," "Old King Cole," "Care, thou canker of our joys," and "The Roast Beef of Old England" as a *Finale Fugato*. Scarlatti's delightful *Pastorale*, in F major, is the second number, and the book concludes with a stirring Postlude in E flat major, of Rinck's, detailed notice of which would be superfluous.

Drittes Jagdstück (Third Hunting Sketch). By FRITZ KIRCHNER. 1, For Pianoforte solo. 2, For Pianoforte duet. 3, For Violin and Pianoforte. London: Augener & Co.

IT is not surprising that this lively Hunting Sketch should appear simultaneously in three arrangements, for its inspiring measure and tuneful character cannot fail to make it a favourite wherever it is heard. All three versions are good, and all are easy. The violin part of the violin and pianoforte arrangement contains no notes beyond the compass of the first position. We recommend it to the notice of teachers and learners in general, for school work especially.

Two Miniature Sonatas (the Violin part in the first position). By CARL REINECKE. Op. 213. (Edition No. 7543; net, 1s.) London: Augener & Co.

THESE two sonatas in A minor and G major, are most fascinating little compositions, both as regards melodic and harmonic structure. The movements are also neither too short nor yet too long. Simple as they are, no one will play them without feeling at once sympathy with their graceful style. The name of Carl Reinecke, the genial composer to whom we are indebted for so much that appeals directly to the hearts of the younger generation, will always be remembered for a life devoted to all that is best and truest in musical art.

Vortragsstudien. Studies in style. A collection of striking and favourite pieces of old masters, arranged for Violoncello, with Pianoforte accompaniment. By CARL SCHROEDER. No. 32, A. CORELLI, Gavotte, (F major); No. 33, F. COUPERIN, Gavotte (A minor); No. 34, J. P. RAMEAU, Gavotte (D major). London: Augener & Co.

THREE gavottes by Corelli, Couperin, and Rameau are added this month to the second series of Schroeder's *Vortragsstudien* for violoncello. The one by Rameau in D major (well known to all students of classical music) is the most striking of the three, and is an excellent solo piece for either salon or concert performance. The others will also please admirers of the old school of composition. We have nothing to add by way of remark to what has already been repeatedly written in praise of this highly educational collection of the best examples of the old masters.

Twenty-five Pieces for Viola and Pianoforte, in progressive order. By EMIL KREUZ. Series I. (viola part in the first position). London: Augener & Co.

VIOLISTS have long felt the want of a good collection of pieces for teaching purposes, and amateurs have likewise complained of the scarcity of solos and duets for the viola and pianoforte—pieces properly adapted to the compass, and suitable to the peculiar quality of tone of the viola. Violin pieces have been written in the alto clef, and the original pianoforte accompaniment retained, but these are immediately voted unsuitable both by player and hearer, owing to the difference of pitch between the two instruments. No! if we must arrange popular pieces for the instrument (and why should we not?), let us, at least, select appropriate keys for such compositions as may be effectively rendered, and re-model the accompaniment where necessary. This has been done by Mr. Kreuz in the collection before us, and he has in addition included a few original pieces (No. 1, for instance, being a Prelude and Melody, of his own composition, on the open strings). Schumann's Album for the pianoforte has been drawn upon for several numbers, as well as popular works by Gluck, Gurlitt, Reinecke, Mendelssohn, Mozart, and others. In this series the viola part is in the first position, and is supplemented with marks of bowing and expression. The first fifteen numbers lie now before us.

Six Songs, with Pianoforte accompaniment. By HAMISH MACCUNN. (1) "Changes," words by Lady Lindsay; (2) "Had I a cave on some wild distant shore," words by Robert Burns; (3) "I arise from dreams of thee," words by Shelley; (4) "The heath this night must be my bed," words by Sir Walter Scott; (5) "Thine am I, my faithful fair," words by Robert Burns; (6) "Wilt thou be my dearie?" (Burns). London: Augener & Co.

THESE songs appeal to a cultivated audience, whose extent, we fear, is at present small. They are, undeniably, clever settings of familiar words, and we wish we could think that they will be properly appreciated. Mr. MacCunn is always original in his accompaniments, and these must often be a trial to the ordinary drawing-room ballad accompanist, who will find himself confronted with some unexpected rhythmical problems, and who would probably exclaim that the pianoforte part was unduly heavy. But, as we have said above, our composer must not be judged by the ordinary standard of ballads, whose day is ephemeral; his songs can be studied and heard again and again with increasing pleasure, but for proper appreciation of their merits Mr. MacCunn must be content to commit them to the safe keeping of the future.

The Minstrelsy of Scotland. Two hundred Scottish Songs, adapted to their traditional airs, arranged for voice with Pianoforte accompaniment, and supplemented with historical notes. By ALFRED MOFFAT. (Edition No. 8930; net, 4s.; bound, net, 6s.) London: Augener & Co.

AS this splendid collection of Scotch songs has already been fully reviewed in the RECORD for September last, it is, presumably, not the contents but rather the cover on which we are expected to express an opinion! The "Minstrelsy" is now to be had bound in cloth, with an effective design of conventionally treated thistles, etc., in gold and colours, altogether forming a handsome and attractive volume.

Vocal Dance Tunes (Old and New). Arranged as songs. By H. HEALE. (Edition No. 8948; net, 1s) London: Augener & Co.

THIS volume contains six of the dance tunes which were most popular as part-songs, now arranged for a solo voice (treble or mezzo), with pianoforte accompaniment. The popularity of these "Vocal Dance Tunes" being already established, it only remains to suggest that the present arrangements would do admirably for unison singing where a junior class is not up to taking parts, or a senior one requires a little relaxation from more arduous work. The contents of the present book are: 1, "Dancing wavelets" (Bach, Sarabande); 2, "O golden days" (Schubert, Minuet); 3, "Who will come with me?" (Gluck, Gavotte); 4, "Hark, hark! the breezes softly stealing" (Del Valle de Paz, Spanish Dance); 5, "Hark! across the golden meadows" (Scharwenka, Tarantelle); 6, "The skylark" (Grétry, Gigue). We suppose we must not be too critical of the words, but it is difficult to repress a smile at the curious persistency with which the lark, in the last-named, invariably "soars" downwards (!) according to the music: or at the corn, in No. 5, growing quite comfortably in the "meadows" (what would the farmer have said!). Moreover, we feel grave doubts as to whether hawthorn ever is in bloom at the same time as primroses, as stated in No. 3,—but we forbear, for after all the music is charming, and that is the chief thing.

"Bells across the Snow." Christmas Chorus for S.A.T.B. By E. SWEPSTONE. (Edition No. 4651; net, 4d.) The same, as 3-part song for female voices. (Edition No. 4276; net, 4d.) London: Augener & Co.

MISS HAVERGAL'S beautiful and popular verses "Bells across the snow" have been most sympathetically treated by the composer, and music really worthy of the words is the result. Each verse has a different, or slightly different, treatment in keeping with the subject, while the final refrain of each gives a particularly happy effect of bells, for both voices and accompaniment, *without*—mark this!—having recourse to the extremely hackneyed imitation of a peal of eight.

A Biographical Dictionary of Fiddlers. By A. MASON CLARKE. London: William Reeves.

WHAT can be said of a "fiddlers'" dictionary which omits all mention of such names as Ysaye, Burmester, Johannes Wolff, César Thomson, Marsick, Massart, Rivarde, Jean Becker (founder of the Florentine Quartet), Waldemar Meyer, Ondricek, Gustav Jensen, Holländer, besides a host of well-known though lesser lights among violinists, and of the De Muncks, Hollman, Gillet, Berteau (inaugurator of the French school of 'cello playing), the two Grützmanns, de Swert, Hegyesi, and several others, among 'cellists? It is impossible to understand Mr. Clarke's principle of selection. For instance, Marianne Eissler is honoured with a notice,

then why not Teresina Tua and Mlle. Wietrowetz?—for a large number of quite insignificant names with but meagre information attached are included. Of course it is a very difficult, not to say ticklish, business to decide who is and who is not worthy of a place in a small volume like this, but we fancy readers would gladly exchange Chartrain, Chinzer, Chretien, Cirri, Civetto, Clarchies, etc. (quoting from one page alone!), for such players as Burmester, Wolff, and others, or would even submit to a little cutting down of the disproportionately long 30-page Paganini biography.

The idea of the book is good, to include performers on all instruments of the violin family in the same volume; the style is generally gossipy and anecdotal, and a few portraits are given of Joachim, Paganini, etc. When it comes to a question of accuracy, however, we are sorry to be obliged to say that even the most cursory reading reveals a number of (to put it mildly) doubtful dates. Take, for instance, Paganini's birth, which Mr. Clarke states as on "February 18, 1784": it is now known that, according to his baptismal certificate, Paganini was born October 27th, 1782. Pugnani, also, according to recent investigation, was not born "in 1727 (or 1728)," but on November 27th, 1731. As historical dates are, however, notoriously difficult to settle, let us in fairness to the author turn instead to modern times. Even here—taking instances quite at random—it is not strictly accurate to speak of Mme. Norman-Neruda marrying Sir Charles Hallé "on the death of her husband, Ludwig Norman," seeing that the latter died March, 1885, her second marriage not taking place till July, 1888. Again, Carl Schroeder can hardly be said to have "recently settled at Sondershausen," where he has been living since 1890, nor was he ever conductor of "the Opera in Rotterdam," but of *German Opera* in that city. Sainton did not die "November, 1890," but on October 17th of that year, as can easily be proved by reference to contemporary journals, and the date of Sivi's death, which is unsatisfactorily represented by "—, 1894," should be February 18th, 1894. Once more, in the "Corrigenda" Mr. Clarke queries the date of Leopold Dancla's demise thus, "—? April, 1895," whereas it was the 29th of March. We have not time to hunt up any more of Mr. Clarke's queries and answer them for him, but surely there need have been no difficulty in obtaining correctly these modern dates, at all events.

A good many misprints disfigure the pages (such as "Balliot" for Baillot, "Old Bull" for Ole Bull, etc.), besides slips in foreign words; but these are comparative trifles. Not so, however, is the extraordinary circumstance that some few of Mr. Clarke's biographies are either absolutely literal, or *almost* exact, translations from Dr. Hugo Riemann's "Lexikon." Naturally we had not leisure to go through all the letters, but under B we found eight, and under D three, either word for word translations, or else with two or three words, or a single date, omitted. As to the legality of such a proceeding we know nothing, but should like to know why no acknowledgment is made in the preface? Are other notices also translations, perhaps, from other authors, and if so, how much of the book is original? On the whole, though we are sorry to have to say it, this "Dictionary of Fiddlers" is very disappointing.

Helpful Papers for Harmony Students. By HENRY C. BANISTER. London: William Rider & Son, Limited. MR. BANISTER'S papers (reprinted from a contemporary) do not present a complete system of harmony, but rather contain clear and practical hints for students on various

points arising in their study, and more especially deal with the more common blunders made by them. The style is familiar, and Mr. Banister often clears up a difficulty by the use of a homely illustration, as, for instance, in showing how "transient modulations" are not to be confounded with real ones (p. 50): "A person may truly say that he has resided in London for so many years, even though he has journeyed from a northern extremity to a southern by a circuitous railway, passing through several suburbs every day." Or, again, what could be happier than the way in which he hits off the peculiarity of the diminished 7th (p. 56): "Among chords, it is like Clapham Junction among railway stations—any place may be reached if the right platform be found." The remarks on examinations, in more than one place, are extremely sensible, and so is the defence of "arbitrary," as well as "suggestive," technical terms on p. 8: "Whatever the origin of, or however arbitrary, for instance, the term *German Sixth*, it is convenient when once understood—a very short process—instead of saying 'the chord of the augmented sixth, on the minor sixth of the scale, accompanied by the third and fifth.'" In short, this little book is likely to be very "helpful" to those studying harmony.

Handbook for Singers. By NORRIS CROKER. (Edition No. 9,215; bound, net 2s. 6d.; in paper cover, net 2s.) London: Augener & Co.

THERE has long been a great want of a book on singing and the management of the voice, which shall be absolutely uncontroversial. Teachers of singing, or at least those who rush into print, take up strong views and very conflicting ones on the subject of voice-production, while each one lays down the law on this vexed question, and would have us believe that his method alone is right and everyone else's wrong. Sensible people are beginning to get tired of this everlasting wrangling, and amateur vocalists and students are reduced to a state of hopeless bewilderment; so that it is with very great pleasure that we welcome Mr. Croker's little book. For the absence of controversial matter and of any sort of dogmatism, the simplicity of the language employed, and the plainness of the directions given, will be a boon indeed to the anxious student. Musicians are notoriously unbusiness-like, but Mr. Croker is evidently an exception to the rule, for his arrangement of his materials can be best described by the words "thoroughly business-like!" Each chapter is divided into short sections, numbered consecutively in bold figures, and wherever any point previously or subsequently treated is referred to, the Section number is given in parentheses. Thus, for instance, in Section 231, on *Raddoppiato*, "Like syncopation (230) it is an effect provided by the composer . . . Passages thus written must be sung legato (202)," and so on. The index, also, at the end, is remarkably complete, giving the Section number, or numbers, of every matter so much as touched upon. In short, if asked to sum up the special characteristics of the book in one word, we should say "lucidity," or if a second word were allowed, "lucidity" and "common sense."

The work is intended merely as a "handbook" to be consulted by vocal students between their lessons (to refresh their memories), but we are inclined to believe that they will learn a great deal more from it than a busy master would ever have time to teach. A number of musical illustrations are given, besides a good many exercises, and of the latter the breathing exercises in Chapter II are, to our mind, simply invaluable for beginners; so much so, indeed, that the book would be well worth getting for these alone.

We must not bring this by no means exhaustive review to a close without just mentioning the chief topics treated of (as given in the chapter headings). These are:—Physiology, Breath Management, Voice Classification, the Registers, Pronunciation, Tone (how affected), Voice defects and their cure, On Practising, The Breath in Singing, Attack, Tone-ending, The Slur, Legato, Messa di voce, Ornaments, Time, Accentuation, Sight-singing, Style in Singing, and Hygiene (this last containing advice about eating and drinking, smoking, clothing, etc.). On each of these subjects Mr. Croker brings sound common-sense to bear, and the best wish we can give his handbook is "a Happy New Year" with that success which it deserves.

Operas and Concerts.

THE last month in the old year was not the time to expect anything novel of the operatic kind. In fact, there is nothing new to chronicle save the revival of the Gilbert and Sullivan opera *Princess Ida* by one of Mr. D'Oyly Carte's provincial companies at the new theatre, Camberwell. The same opera has been performed by the Guildhall School of Music, at first privately, but shortly there is to be a public performance. The author and composer have taken great interest in the efforts of the students, and have given the performers some valuable hints. The statement that Daly's Theatre would be occupied with English opera has been contradicted by the manager, who, however, states that some operatic *matinées* will take place. One does not anticipate great results from *matinée* performances of operas, but anything is better than the utter stagnation usually experienced in London at the beginning of the year. One welcome announcement we have to make. Sir Augustus Harris has decided to produce the new Hibernian opera, *Shamus O'Brien*, by Professor Villiers Stanford, before the opening of the regular season. The work is to be thoroughly Irish in character, style, and melody, Mr. Stanford having made careful studies of Hibernian music, old and new. There is so little enterprise now in English music that we ought to be very glad of an Irish opera, and we hope Professor Stanford's work will be a complete success. There was much artistic effect in his earlier operatic work—*The Veiled Prophet*, for example—but so popular a theme as *Shamus O'Brien*, with its picturesque suggestions, ought to inspire him. Sir Augustus Harris has already engaged some of the artists. Among them will be Miss Kirby Lunn, a clever mezzo-soprano from the Royal College of Music; also the bright soprano Miss Ena Bedford from the same institution. It is intended to have as many Irish vocalists in the cast as possible. Gratifying to admirers of Sir Arthur Sullivan will be the news of the favourable reception of *Ivanhoe* in Berlin, where justice has been done to the English composer. His opera was brilliantly mounted and admirably performed, and seems likely to have a good run. Possibly the erection of a new grand opera-house on the site of Her Majesty's Theatre, Haymarket, may lead to some operatic rivalry, and even to the production of some novelty. Particulars of the new house indicate that it will be fitted for representations on the most extensive scale. Whether London will support two operas has yet to be seen. Meanwhile, a third music theatre is talked about—a permanent German theatre in London not entirely devoted to opera, but with the lyric drama as part of the scheme. The great question is, Who will find the capital to start the affair? There are a host of the lighter class of German operas which have never been heard in London, and many of them might fill the place left vacant by the once popular Parisian comic operas. One comfort we should have. They would at least be decent. Our wives and daughters might see them without feeling humiliated in doing so. We have witnessed some curious operatic experiments at the Standard Theatre during the last month. An "Oriental Operatic Company" has produced so-called "Hebrew" lyric works founded on scenes from Old Testament history. One we saw was called *King David and King Saul*, the incidents

taken from the First Book of Samuel. But the music was a disappointment. Instead of an original score, it was merely a selection from popular German songs and scraps from Italian operas, etc. The incongruous effect may be imagined when the high-priest Ahimelech sings the popular melody "When the swallows homeward fly" as a sacred chant. Equally strange was it to hear Rossini's "La Carità" employed as the finale to an act of a Biblical opera. But a large Jewish and foreign audience accepted the fantastic work, and its partly Hebrew and partly German libretto, with the utmost favour; and when David came forward carrying a gigantic head of Goliath, and singing a martial air chorussed by the Israelites, the Hebrew audience broke out into raptures of applause, becoming as excited as Italian opera-goers of the old school.

CRYSTAL PALACE CONCERTS.

WITH much regret we have noticed on many occasions during the late autumn a great falling-off in the attendance at the Palace concerts. This is lamentable in every way. It is injurious to the cause of good music, and it is a miserable return for the valuable services of Mr. Manns after forty years of honourable toil. It is useless to ignore the fact also that the smallest audiences were seen when English music was in the programme. We have heard much clamour about native composers not being supported. But who is to support them? Audiences will not come across the Channel to uphold the claims of British musicians. Our wealthy amateurs, if they are really sincere—which may sometimes be doubted—must put their own shoulders to the musical wheel, or it will in the end cease to turn. One thing may be remarked—there is far more competition than there used to be. Professional and amateur orchestras in town frequently produce important and interesting novelties. Another cause of the falling-off may be the grudging treatment of the railway companies. At "Foresters' Fêtes" and "Oddfellows' Gatherings" there are trains enough and to spare. But railway directors give little heed to classical music. Sometimes we have had long to wait for a return train to London, and on days when we have had several engagements with the opera at the end of fagging duties. The Crystal Palace authorities might put a little pressure on these gentlemen. It would be for their own interest in the end. No blame can attach to Mr. Manns or his admirable orchestra, and the conductor announces a list of works when the Christmas festivities are ended which leaves no possible excuse for the apathetic. It would be a bad day for music of the better kind if the Crystal Palace concerts dwindled to extinction. Matters were looking brighter on Saturday, December 14th, but Mr. Manns was celebrating the 125th anniversary of Beethoven's birth. The actual day was the following Tuesday. The *Prometheus* overture and the great *Leonora* overture No. 3 were performed, also the slow movement from the first Symphony. M. Siloti, the excellent Moscow pianist, played the "Emperor" concerto with admirable technical ability, but with less warmth of expression than might have been expected. Fräulein Fil-lunger sang "Ah, perfido" in very artistic style, also the *Maid* and another song. The concerts will be resumed on February 15th, when the popular violinist Herr Willy Burmester will appear at Sydenham. We have spoken frankly respecting the condition of things at the Palace, which, however, we hope will improve in face of the great musical attractions shortly to be offered.

POPULAR CONCERTS.

THE Popular Concerts have amply justified their title this season, the most striking feature being the enthusiasm displayed whenever Signor Piatti has appeared. The grand old Italian artist has returned after his long illness, happily with his fine faculties unimpaired. He has been playing magnificently. On December 9th Herr Reisenauer appeared, and took part with M. Arbos and Signor Piatti in Schubert's lovely B flat trio. Herr Reisenauer proved that his faculties for playing classical music were on a par with his technical gifts displayed in compositions of the more modern school. He also played as solos an *Impromptu* by Schubert and two transcriptions by Liszt. He was received with great cordiality. A new

CANONS
for the Pianoforte
through all major and minor keys
by
Max Reger.

Book I. TWO-PART CANONS.

18. *Andante*

ritard. a tempo

mf *poco*

ritard. a tempo

a) Canon in the octave at one crotchet's distance.

a) Canon in der Oktave im Abstände eines Viertels.

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Allegretto.

6. *mf*

a)

cresc.

f

rit.

p

a) Canon in contrary movement (retaining the mediant), at one and a half bar's distance.

a) Canon in der Gegenbewegung mit Beibehaltung der Terz im Abstände von $1\frac{1}{2}$ Takt.

Andante.

7.

The musical score is for a piano piece in a key with two flats (B-flat and E-flat). It is marked 'Andante.' and consists of five systems of music, each with a treble and bass staff. The first system is marked 'f' (forte) and includes a section labeled 'a)' in the bass staff. The second system has dynamics 'p' (piano) and 'f'. The third system has 'f'. The fourth system has 'f'. The fifth system has 'f'. The score includes various musical notations such as slurs, ties, and fingerings.

a) Canon in the octave, at two crotchets' distance.

a) Canon in der Oktave im Abstände von 2 Vierteln.

Allegro con fuoco.

8. *f* *a)* *sempre legato* *f*

cresc. *ff* *sempre f*

ritard. *a tempo* *f*

a) Canon in contrary movement, retaining the sixth.

a) Canon in der Gegenbewegung mit Beibehaltung der Sexte.

vocalist, Fräulein Boye, with a good voice and much taste, sang effectively and gave a melody of Grieg in Norwegian, which was encored. On Saturday 14th there was a Beethoven celebration. The string quintet in C major, Op. 29, and the sonata in D major, Op. 102, for violoncello and pianoforte were included in the programme. The quintet was well rendered by Messrs. Arbos, Ries, Gibson, Hobday, and Piatti. M. Arbos played the "Légende" of Wieniawski as a solo, but the piece has been somewhat hackneyed in our concert rooms. Herr Reisenauer displayed his customary technical skill in Schumann's "Carnaval," producing the greatest effect in passages requiring delicacy. He was twice recalled to the platform. There will be but a brief recess this season—only a fortnight.

CHORAL SOCIETIES.

THE Royal Choral Society gave the last concert before Christmas at the Albert Hall on Thursday, December 12th. Sir Arthur Sullivan's *Golden Legend* was performed, and the Choral Society sustained its reputation by very fine singing, especially in the popular Evening Hymn, which was, as usual, repeated. Madame Albani was in fine voice, and the rising young tenor Mr. Lloyd Chandos acquitted himself well. Miss Clara Butt and Mr. Henschel were excellent, the popular basso being very striking in his rendering of Lucifer, particularly in the prologue. The Queen's Hall Choir, which has greatly improved, gave a most satisfactory performance of Handel's *Samson* on Wednesday, December 11th. The choir was much admired in "O first created beam," "Round about the starry throne," and "Fixed in His everlasting seat." A splendid quality of tone was produced in the latter chorus. Mr. Ben Davies was in capital voice, and almost recalled the best days of Mr. Sims Reeves in "Total eclipse" and the florid air, "Why does the God of Israel sleep?" Miss Alice Ety sang well, and Mr. Watkin Mills was heard at his best in "Honour and arms." Miss Dews and Mr. Peterkin deserved commendation, and generally the performance of the oratorio, ably conducted by Mr. Randegger, was worthy the growing reputation of the Queen's Hall Choir.

SARASATE CONCERTS.

SEÑOR SARASATE and Madame Berthe Goldschmidt made their last appearance at St. James's Hall this season on Monday, December 2nd. Their playing of the Kreutzer Sonata was the most interesting item. The duet Sonata of Brahms in G, Op. 78, was also finely played. The Spanish violinist performed some of his own compositions with great success, chiefly as encore pieces.

MR. HENSCHEL'S CONCERT.

ON Tuesday, December 17th, Mr. Henschel determined to do honour to the memory of Beethoven and his birthday, and gave the great Mass in D (*Missa Solemnis*) at St. James's Hall, with Miss Fillunger, Miss Agnes Janson, Mr. Hirwen Jones, and Mr. Ffrangcon Davies as soloists. The *Missa Solemnis* has not been heard in London for years—all the worse for London.

MISCELLANEOUS MUSICAL ITEMS.

MADAME ALBANI'S concert at Queen's Hall on Monday, December 9th, proved a great success, although the music was mainly of a familiar kind. On December 11th Mr. Bispham gave the first of his concerts at St. James's Hall. Mr. and Miss Dolmetsch introduced the lute and viola da Gamba, and Mr. Fuller-Maitland played the harpsichord extremely well, but, compared with our full-toned modern instruments, lute and harpsichord sounded feeble and ineffective. Mr. Bispham sang various sixteenth-century melodies, and was vocally assisted by Mrs. Hutchinson, who was very artistic in an air of Pergolesi. The testimonial to Lady Hallé is progressing satisfactorily. The Amateur Orchestral Societies have been doing good work during the last month. The Stock Exchange Orchestra was first at Queen's Hall, December 3rd, playing Haydn's Symphony in D, No. 10, and a new "Petite Suite pour Orchestre," by Mr. Richard Walthew—rather an affected title, but the music most promising. Mr. Walthew studied at the Royal College,

where we have to commend a student, Mr. Hurlstone, for a new Concerto for pianoforte and orchestra. Mr. Hurlstone himself performed the Concerto, which had many brilliant and effective passages. The scoring for the orchestra was also clever. The Royal Amateur Orchestral Society started on its twenty-fourth season on the 4th December. Conducted by Mr. George Mount, Mozart's "Jupiter" Symphony was efficiently performed. Mlle. Giulia Ravogli sang the now rarely heard "O Mio Fernando" from *La Favorita* finely, and Herr Fritz Masbach played some pianoforte solos with much ability. Mlle. Irma Sethe, the new Belgian violinist, has given two recitals. At the first she played Mendelssohn's violin Concerto at such a breakneck pace that the passages became indistinct and confused. But, exercising better judgment at her second recital, she was very successful, and appears likely to become a popular artist. The performance of Mendelssohn's *Elijah* by the students of the Guildhall School was creditable, although in some respects the work was rather beyond the powers of youthful students. The pianists have literally swarmed. Herr Rosenthal, Herr Reisenauer, and a host of others have been heard, including Mme. Burmeister-Petersen, court pianiste to the Duke of Saxe-Coburg; she proved a charming performer. Her recital was attended by Princess Christian and a host of aristocratic patrons. The new opera for the Savoy Theatre will soon be ready: Mme. Ilka von Palmay, the sprightly Hungarian soubrette, is to appear in it. Her husband, Count Kinsky, is nephew to the Austrian Prince Kinsky. The lady appeared in London last June in *Der Vogelhändler* with the Saxe-Coburg Company at Drury Lane. Before the Musical Association, Mr. Southgate has been amusing his friends by ridiculing the blunders of novelists in their references to music. We hear of a heroine who played a symphony, an orchestra which caused a sensation in a sonata, and an infant prodigy who astonished the world in a madrigal. Even in *Trilby* we are told of the heroine singing pieces of Chopin which that composer wrote for the pianoforte. Rubinstein's "cantata" for that instrument is another curiosity introduced in fiction.

Musical Notes.

ALTHOUGH nominally only a *répétition générale* (full rehearsal), the actual first performance of *Fredgonde* took place at the Grand Opéra, Paris, on Saturday, December 14th. The public were admitted on payment, because the performance was for a charitable object—to raise funds for the benefit of the soldiers wounded in Madagascar; but the notion of a rehearsal only is kept up by the newspapers declining to criticise the performance and reserving their notices. However, an outline of the story has been published, and it seems wonderful how so little subject can be made to fill five acts. For details we must wait till after the next performance.

THE great sensation of the third of the Opera Concerts (the second was simply a repetition of the first), on December 8th, was the execution of some fragments of a dramatic work, *Saint Julien l'Hospitalier*, by M. Camille Erlanger (winner of the Grand Prix de Rome in 1888), and especially of a *Chasse Fantastique* with vocal soli, which exhibited a very striking talent, with which the composer had not been credited. M. Erlanger seized the opportunity and made his mark; his next appearance will be looked for with much interest. M. Colonne has revived a choral work, *La Naissance de Venus*, by M. Gabriel Fauré, but it has found little favour; the critic of the *Ménestrel* cruelly remarking that the music would do just as well for the death of Isolde as for the birth of Venus.

THE new opera, *Xavière*, of M. Théodore Dubois was produced at the Opéra Comique on November 26th, and was, as regards the music, a considerable success; but the story is singularly unsympathetic and ill-adapted for

musical treatment; the father of the hero and the mother of the heroine being two of the most unlovely scoundrels ever introduced in an opera. Some atonement for the introduction of these hateful creatures is made by the presentation of a very amiable curé, who is the good genius of the piece; and relief is also afforded by several pleasing episodes of rustic life: but the general character of the story is unsatisfactory. The parts of the lovers were excellently played by Mlle. Dubois and M. Clement; the curé by M. Fugère, and the vile parents by Mlle. Lloyd and M. Isnardon.

It may perhaps be worth while to chronicle the production of three new pieces at some of the minor theatres: they are *Panurge*, music by Planquette, at the Gaité (November 23rd); *La belle Épicûre*, by L. Varney, at the Bouffes-Parisiens; and *La Capitulé*, by Serpette, at the Nouveautés. None of them seem to be of much importance.

AT the Théâtre de la Monnaie of Brussels the chief event has been a revival of *Fidelio* with the recitatives written by M. Gevaert for the revival in 1889. M. Gevaert has also superintended this revival in every detail, and the result is one of the most satisfactory renderings of *Fidelio* that has been seen. The Leonora is Mme. Leblanc, who lacks no requisite for the part except a voice of more power and substance. The Florestan is unable to fulfil the demands of his part, but M. Seguin is an incomparable Pizarro.

SIR A. SULLIVAN'S *Ivanhoe* was produced at the Royal Opera House of Berlin on November 26th, in presence of the Kaiser, who sent for the composer and complimented him, and in fact, did all in his power to make the work a success. With the public its reception seems to have been fairly favourable, but the critics, with one accord, fall upon it and tear it to pieces. The performance seems to have been good, and the mounting is splendid, so that the opera may have a fair run; but it is very doubtful whether the production will add to Sir Arthur's reputation in Berlin. Since the first night of *Ivanhoe* a Wagner-cycle (Rienzi—Der Ring) has been begun.

THE swarm of concerts in Berlin has been hardly less than that in London. To take the orchestral concerts first: the third Symphony Concert of the Kgl. Kapelle introduced Rich. Strauss's new symphonic poem or orchestral fantasia, *Till Eulenspiegel* (previously played at Cologne), a work of somewhat questionable beauty, but unquestionable difficulty. The concert of the Royal Opera Chorus (on November 30th) was distinguished by the production of a Requiem by Reznicek, the composer of the popular opera *Donna Diana*. This Requiem is not quite new, as some papers suppose—having been performed at Prague at the end of 1894, in honour of a deceased Bohemian politician named Schmeikal. Although very masterly and interesting as a composition, it is written in such a thoroughly theatrical style that it can hardly be regarded as sacred music at all; the violin solo in the Benedictus would, we are told, be more in place in a violin concerto. The Philharmonic Choir, under Herr Siegfried Ochs, gave on November 18th a remarkably fine performance of Bach's great Mass in B minor. At the fourth and fifth Philharmonic Concerts, no novelties were produced, but the young Russian violinist Petschnikoff played Tschai-kowsky's violin concerto, and a French vocalist, Mlle. Marcella Prégi, made a very successful *début* in Berlin. Most of the crowd of pianists, violinists, and vocalists who have given concerts we must pass over, but we must give a few words to Mr. Harold Bauer, who gave a concert on November 16th, with the Philharmonic

orchestra, at which he played three concertos: Beethoven's in E flat, Saint-Saëns' in G minor, and Liszt's Hungarian Fantasia. His success was brilliant, and critics do not hesitate to say that he will probably soon be one of the very best living pianists. With the mention of yet another wonderful young violinist, Arrigo Serato, from Bologna, we must close our notice of concerts in Berlin.

MR. D'ALBERT'S second opera has had a much less favourable reception than his first, *Der Rubin*. It was, after many postponements, given at the Hofoper of Dresden on November 28th, with the result commonly known as a *succès d'estime*. At the second performance the house was almost empty, and the third performance had to be postponed (*sine die*). The libretto, by D'Albert himself, is founded on a tragedy of the same name by Immermann, and may be said to illustrate the dangers attending the performance of Living Pictures, and (incidentally) of copying Wagner's *Tristan* too closely. Ghismonda desired to appear as Luna in a tableau of Luna and Endymion, but no adequate representative of the male performer could be found until the day of performance, when he turned up, quite by chance, in the person of Guiscardo, and the tableau was exhibited at a grand fête in honour of Luna's engagement to somebody else. Later on, the same night, Luna and Endymion have a long scena after the style of Tristan and Isolde, at the close of which Endymion is slain by Luna's father, and next day, Luna, still following the example of Isolde, summons all the court to hear her sing a grand scena over Endymion's dead body, and drinks poison, no one apparently thinking it worth while to do anything to stop her. If all the talented young composers are going to copy *Tristan* in this fashion, one will begin to wish that that work could be placed on the Index Expurgatorius. The performance at Dresden under Herr Schuch, with Frau Wittich and Herr Anthes in the chief rôles, was thoroughly excellent in all respects, and the numerous recalls for the artists and (at the close) for the composer, show that there was every desire to be pleased on the part of the audience. It is clearly the work itself that is a failure.

ANOTHER work of the young Wagnerite school is Richard Strauss's *Guntram*, which has now been given at Munich—its birthplace was Weimar. *Guntram* owes its origin rather to *Parsifal* than to *Tristan*, but here also the outline of the story is imitated to a degree inconsistent with any real originality, and the piling up of extravagant difficulties in the vocal and orchestral parts is no substitute for the lack of originality and charm. Although Strauss is a native of Munich, and acquired his first reputation there, his work was very coldly received. Our young Wagnerites are evidently on the wrong tack: their great model cannot be imitated by spoiling his stories and exaggerating his complications.

A NEW opera, not at all of the Wagnerite school, but rather of the style of Smetana's *Verkaufte Braut*, is Reznicek's *Donna Diana*, which as regards the rapidity with which it passes from town to town comes near to rivalling *Hänsel und Gretel*. Last month we announced its production at Leipzig, and now we have to record its successful production at Dessau, Cassel, and Darmstadt. It is in preparation at several other towns.

HUMPERDINCK'S music to *Die sieben Geislein* consists only of a few songs with piano accompaniment. In this form the little piece was given at Stuttgart for a charitable purpose with success, but of course this is no successor to *Hänsel und Gretel*. It seems a pity so much should have been said about it beforehand.

It is surprising to note how the music of the late César

Franck is making its way throughout Germany. The *Blatitudes* (in German *Die Seligkeiten*, or *Die Seligpreisungen*) have been given with great success at Berlin, at Leipzig, at Cologne and at Frankfurt—in this last town twice within the year. In London the work is, of course, totally unknown, and will perhaps remain so until it is hackneyed everywhere else.

SOME interesting particulars as to operatic taste in the present day may be gathered from a little work entitled "Opem Statistik der deutschen Bühnen, 1894," by Max Friedländer. This gives, with the utmost accuracy and completeness obtainable, the number of performances of all operas played in Germany in 1894. The *Cavalleria* heads the list with 515 performances, but Mascagni's phenomenal success with this work is considerably qualified by the comparative failure of *Freund Fritz* and *Die Rantzau*, which only count 27 and 9 performances respectively. Next to the *Cavalleria* comes *Hänsel und Gretel* with 469 performances, closely followed by the *Pagliacci* of Leoncavallo with 467. These three works are so far ahead of all others as to form a class by themselves. "Proximus, sed longo intervallo" comes the *Freischütz*, and then *Lohengrin*, the figures for which are 275 and 270, then *Tannhäuser* (223), *Il Trovatore* (206), *Martha* (217), and *Faust* (204). These are the only works which have had over 200 performances, but Nessler's *Trompeter v. Säckingen*, Smetana's *Verkaufte Braut*, and Bizet's *Carmen* have nearly reached that number. *Fidelio* has been given 149 times, which is a better score than we should have expected. And now will some English compiler give us some similar statistics of operatic performances in this country? Considering the very few towns in which operas are given, they should not be difficult to collect, and the results would probably be curious and interesting.

BESIDES *Ivanhoe* and *Ghismonda*, of which we have spoken above, the only two operatic productions of the past month in Germany which appear to be worth mentioning are *Sjula* (in two acts), by Karl v. Kaskel (composer of the opera *Der Hochzeitmorgen*, which had much success a year or two ago), produced at Cologne on November 29th; and *Das Fest auf Solhaug* by Hans Pitzner, given at Mainz on November 28th, though the last-named piece is rather incidental music to Ibsen's play than a regular opera. The music was, however, greatly admired, and will add to the reputation of the young composer of *Der arme Heinrich*.

THE *Vivandière* of the late Benj. Godard has been brought out at Düsseldorf under the title of *Die Marketerlerin*, and favourably received. Bruneau's *Attaque du Moulin* has been produced at Hamburg with fair, if not brilliant success; and Sir Arthur Sullivan's *The Chieftain* has found its way to Munich, where it has been given at the Gärtner-Platz Theatre. Mr. Burnand's humour, as rendered into German by R. Genée, was not much appreciated (understood?) by the worthy burghers of the Bavarian capital, but the music made a very favourable impression.

WE can only say, this month, that Dr. Stanford was to give a concert of English music in the Singakademie at Berlin on December 30th, with the co-operation of Mr. Leonard Borwick and Mr. Plunket Greene. The orchestral works to be given on the occasion were Dr. MacKenzie's overture "Britannia," Sullivan's overture to *Macbeth*, and Dr. Stanford's last symphony, "L'Allegro ed il Penseroso." Mr. Borwick will play Dr. Stanford's piano concerto and pieces by Purcell, Field, and Parry. Mr. P. Greene will sing Purcell's "Ye twice ten hundred deities," an old ditty by Dr. Greene, and some old Irish melodies. The advertisement of this concert in the

Allg. Musik-Zeitung suggests that English spelling is about as unknown in Berlin as English music; the title of the symphony is given as "L'Allegro ed il Prusecoso"; of Purcell's song, as "Ye crice ten hundred drities," and "The march of the Maguires" as "March of the Maguri."

GOLDMARK's new opera, *The Cricket on the Hearth*, is unaccountably long in making itself heard at the Hofoper of Vienna, but it may be expected shortly. Meanwhile the attention of the Viennese is attracted to the Theater an der Wien, where Joh. Strauss's new operetta, *Waldmeister*, was produced on December 4th, with a success apparently rivalling that of any of the composer's most popular works. It is said to be musically the best piece Strauss has written since *Fatinitza*, and will, no doubt, soon be heard all over Europe. Tinel's *Franciscus* was given at the first concert of the Gesellschaft der Musikfreunde, under Herr Rich. v. Perger, but seems to have made less impression than it has done everywhere else. The Philharmonic concerts have also begun, and the Quartet concerts of Hellmesberger and Rosé. Mr. Ben Davies has given two concerts to crowded audiences, and has quite sung himself into the favour of the Viennese.

A NEW symphony in A minor by Dr. Bernhard Scholz was produced at the second of the Sunday Museum concerts at Frankfurt on November 3rd.

NONE of the juvenile prodigy violinists of late years maintain their reputation more brilliantly and more steadily than Bronislav Hubermann, who triumphs wherever he goes, and is said by some authorities to play better every time he performs. We should be glad to hear that he played less—for he is only 10.

A MUSICAL antiquarian of Dresden, Herr Otto Schmid, has discovered positive evidence that the work commonly known as Joseph Haydn's only string quintet (in C major) is really the work of his brother Michael, and that it was written, or at least finished, on February 17th, 1773. It was originally called "Notturmo a cinque stromenti." It has since been played by the Tonkünstler-Verein, with the proper author's name assigned to it. This suggests a sort of test, which might be usefully tried on a good many other works.

SIGNOR MASCAGNI, after a roundabout journey homewards, during which he has conducted a good many performances of the *Cavalleria*, has arrived at Pesaro, and entered upon his duties as director of the Liceo Musicale. Another institution of similar character, older and more illustrious, the Liceo Benedetto Marcello of Venice, has, after some trouble, found a new director in Sig. Enrico Bossi, a musician of repute in Italy, but hardly known on this side of the Alps.

SIGNOR SONZOGNO has not been very fortunate of late with his new operas. His last production (Teatro lirico Milan, November 20th) is a setting of Shakespeare's *Taming of the Shrew* (*La Furia Domata*), by Spiro Samara, but it barely escaped being a total failure. It is said that Leoncavallo's *Chatterton* (an early work, the production of which has been long delayed) will be given at La Scala during the Carnival season.

ITALIAN composers of repute so seldom produce symphonies, that when they do the event should be recorded. Sig. Martucci, one of the most distinguished of living Italian composers, produced a new symphony in D minor at a concert of the Società del Quartetto of Milan, on November 29th. The composer has given proofs of his ability to write excellent chamber-music, and his symphony should attract notice.

TWO new musical societies have been founded in Rome. One, under Sig. Gulli, is for the performance of chamber-music; the other is a J. S. Bach Society, and intends to

give six concerts, at which Bach's Mass and Magnificat, concerto for three pianos, and Palestrina's *Stabat Mater* are to be given. Sig. Aless. Costa is to be the conductor. Bach at Rome (!)—we can no more.

SEÑOR BRETON's last opera, *Dolores*, which was produced at Barcelona about May of this year, has already had 110 performances, probably an unprecedented record for a Spanish opera. A jota (dance) from this work has already become as familiar to the piano-organs of Spain as the intermezzo was to those of our own country a couple of years ago.

THE concerts of the Russian Imperial Musical Society at St. Petersburg are, this season, under the conduct of Herr Erdmannsdörfer, who is well able to maintain the reputation of the society's performances. At the third concert, M. Ysaye, the Belgian violinist, made a great sensation.

THE Symphony Concerts of New York, under Mr. Walter Damrosch, began on November 2nd. The programme of the first concert included two works new to the audience—Tchaikowsky's second symphony in C minor (sometimes called the Russian, from the fact of the finale being founded on a popular Russian air) and the prelude to Act 2 of Strauss's *Güntram*.

THE opera season, under Messrs. Abbey and Grau, began at the Metropolitan Opera House with *Roméo et Juliette*, with M. Jean de Reszke and Mme. Frances Saville. Shortly afterwards, the popular tenor sang the rôle of Tristan, in Italian, for the first time, with Mme. Nordica as Isolde. Both artists scored a great triumph.

DEATHS.—We deeply regret to have to announce the death of Herr Gustav Jensen, whose name will be familiar to readers of this journal in connection with his many excellent arrangements of classical works. But he was much more than a clever arranger: he was an excellent composer of original music of a high class. Born at Königsberg on Christmas Day, 1843, the younger brother of Adolf Jensen, the famous song-writer, he studied composition under Dehn, and the violin with Laub and Joachim, and soon began to make a name by his songs, piano pieces, and several pieces of chamber music. Since 1872 he has been teacher of counterpoint at the Conservatorium of Cologne. His most important production is a Symphony in B flat, which was played at Cologne about a year ago, and one of his very latest works is a Serenade for string orchestra, which was played at the fourth Gürzenich Concert on December 3rd, a week after his death, which took place on November 26th.—Julius Tausch, for many years conductor of the Düsseldorf Musikverein, died at Bonn on November 11th, in the 69th year of his age. His best composition is said to be the music to *As you like it*.—The highly esteemed Belgian writer on musical history and antiquities, Edmond van der Straeten, died on November 25th. His works on mediæval music in Belgium are of great value. He was born at Oudenarde, December 3rd, 1826.—We accidentally omitted last month to record the death of M. Gustave Flaxland, the well-known Paris music publisher, on November 11th, in the 75th year of his age. He was educated as a musician, but took to business, and was the first to publish French editions of the works of Wagner and Schumann. For the last twenty years he had retired from the publishing business, and devoted himself to the manufacture of pianos.—In Giorgio Miceli, who died at Naples on December 2nd, at 59, Italy loses a composer several of whose operas had great success in their day, though none of them probably will live hereafter; and in Jefe Sbolci, who died December 7th, aged 62, one of the very best of Italian 'cello players is taken from the world.

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